

PROLISICONE

MUSIC

A. D. A. T. H.

SE



VM
100(5)

ERVE

V^M 100 (5) RES

ancien V 452.

ancien VM. 4^o. 452.¹.

Bc

POLYSTYRENE

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1000

TOMVS SECVNDVS
PROLVSIONVM MVSICARVM

TER. QVAT. QVIN. SEN. VOCIB.

CVM BASSO CONTINVO AD ORGANVM,
VEL CHELYM, VEL ALIVDISTIVS MODI

17. *Ex libris proe* INSTRVMENTVM. *Genovese par*

AVCTORE M. ANDREA D'ATH SERVIO IN
Celeberrima Aede D. Lamberti Leod. Sacellano.

BASSVS CONTINVS.

Libeff DVACI, Ex officina IOANNIS BOGARDI.

Anno M DC XXVI.



INDEX.

PRIMVS NVMERVS INDICAT ORDINEM CANTIONIS, SECVNDVS PAGINÆ.

TERNIS VOC.

- I. 1. Alleluya. ODE PASTORITIA DE NATIVITATE
CHRISTI. Ten. Alt. Can.
II. 3. Quàm pulchra es. DE B. VIRGINE. 2. Ten. Alt.
III. 5. Isti sunt triumphatores. DE APOST. ET MART.
2. Ten. Alt.
IV. 6. Prudentes Virgines. DE VIRGINIB. Ten. Alt. Can.
XXIV. 39. Filia: Ierusalem. TEMPORE BELLI. B. 2. Ten.

QVATERNIS.

- Amavit eum Dominus. IN HONOREM S. FRANC.
XAVERII. est in pag. seq. Ten. Alt. 2. Can.
V. 3. Suscipiens Iesum. PRO FESTO PURIFICATIONIS.
Ten. Alt. 2. Can.
VI. 9. Laudate pueri Dominum. DE NOM. IESV. ET PRO
QVACVMQVE CHRISTI FESTIVITATE. Te.
Alt. 2. Cant.
VII. 11. Cantantibus Organis. DE S. CÆCILIA. Bas. Alt.
2. Cant.

QVINIS.

Deest hic, O ATERNITAS. VIII. quia solus bassus
communis sufficit.

- IX. 12. O Rex gloria. DE ASCENSIONE CHRISTI. Ten.
2. Alt. 2. Cant.
X. 14. Ave Regina Cælorum. 3. Ten. 2. Alt.
XI. 16. Vidi turbam magnam. Bas. Ten. Alt. 2. Cant.
XII. 18. Verè languores nostros. DE CHRISTI PASSIONE.
Bas. 2. T. 2. Alt.

SENNIS.

- XIII. 20. Hodie Maria Virgo. DE ASSUMPTIONE B. VIRG.
Bas. 2. Ten. Alt. 2. Cant.
XIV. 21. Miseremini mei. AD ELEV. IN MISSA PRO DE
FUNCTIS. Bas. 2. Ten. 2. Alt. Cant.

*Sequuntur hymni præcipui quatuor, exceptis ijs
versibus quos Organum intercinit.*

- XV. 23. Hym. IN ADVENTV. }
XVI. 24. Hym. TEMPORE PASCHALLI. } Bas. 2. Ten. Alt.
XVII. 25. Hym. DOMIN. POST. PENTEC. } 2. Cant.
XVIII. 26. Hym. DE B. VIRGINE. }
XIX. 28. LITANIA: B. VIRG. LAV. }
RETANÆ. } Bas. 2. Ten. 2. Alt. Cant.
XX. 31. AVE MARIA.
XXI. 32. Magnificat. 1. TONI. B. 2. Ten. Alt. 2. Can.
XXII. 35. Tantum ergo. B. 2. Ten. Alt. 2. Can.
XXIII. 36. Te Deum laudamus. B. 2. Ten. Alt. 2. Can.

S. FRANCISCO XAVERIO,
QVEM GENERE, ÆTATE, INGENIO
MVLTO FLORENTEM, LABORE, CVRA, ET
PATIENTIA S. IGNATIVS
*CHRISTO PEPERIT, EDVXIT, EXCOLVIT VITA
ET MORIBVS SIMILEM SIBI,*

VERVM ORIENTIS APOSTOLVM:
QVI SOLVS PLVRES AD ECCLESIAM PERDVXIT, QVAM
NEFARIO CONATV TOTA VBIQVE SEDVXIT HÆRESIS:
QVEM PROPTEREA AMAVIT DOMINVS, TAMQVE ILLVSTREM FECIT,
VT PRISCAM APOSTOLORVM GLORIAM,

SANCTITATE, SAPIENTIA, MIRACVLIS ÆQVARET:
*QVEMQVE MERITIS GRAVEM AD PORTAS
PARADISI OMNIUM SVFFRAGIIS INTER PROCERES
SVOS IMMORTALI GLORIA CORONAVIT:*

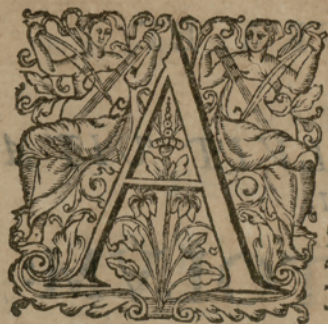
HAS ALTERAS PROLVSIONES SVAS, VTI ET PRIMAS
S. IGNATIO, VT PER EVM DEO GRATÆ SINT,
ET PIETATEM EXCITENT,

D. C. Q. M. ANDREAS D'ATH *Servius.*

QVAT.

IN HONOREM S. FRANC. XAVERII.

BASSVS CONT.



Mauit eum.

Musical score for Bass Continuo, featuring five staves of music with various rhythmic values and accidentals. The notation includes diamond-shaped notes, rests, and bar lines. Fingerings (6, 4, 43) and other markings (43 43, 6 43, 3 4 3) are present above the notes.



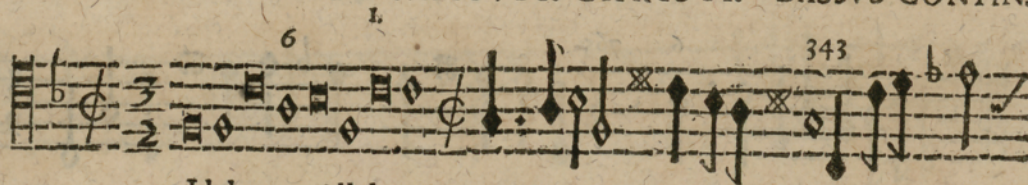
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PROLVSIONVM MUSICARVM

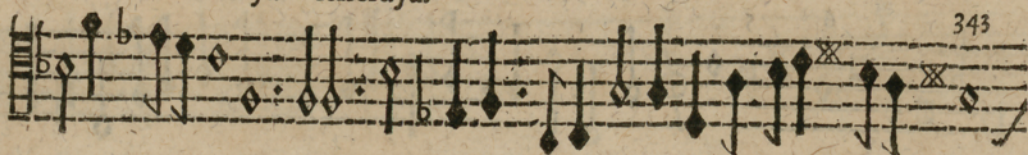
M. ANDREÆ D'ATH SACCELLANI

IN ÆDE D. LAMBERTI LEODII.

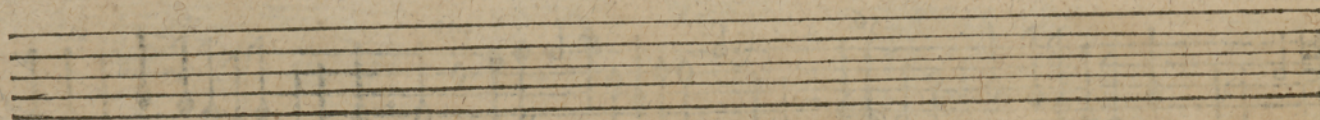
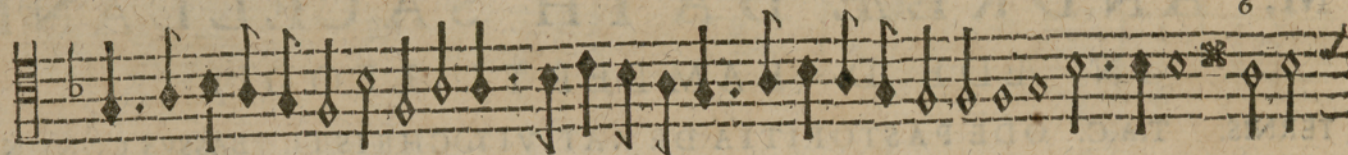
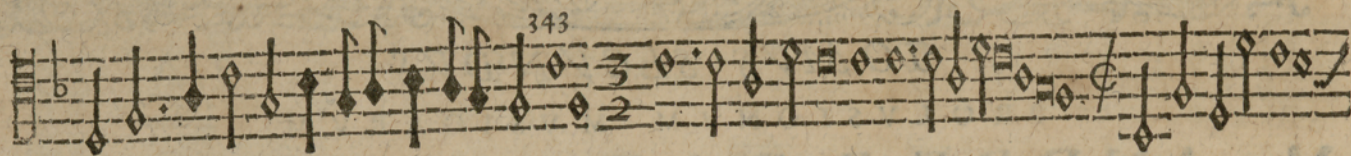
TERNIS. T.A.C. ODE PASTORITIA DE NATIVIT. CHRISTI. BASSVS CONTIN.

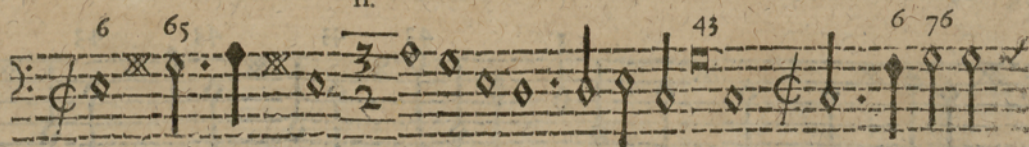


Lleluya Alleluya.

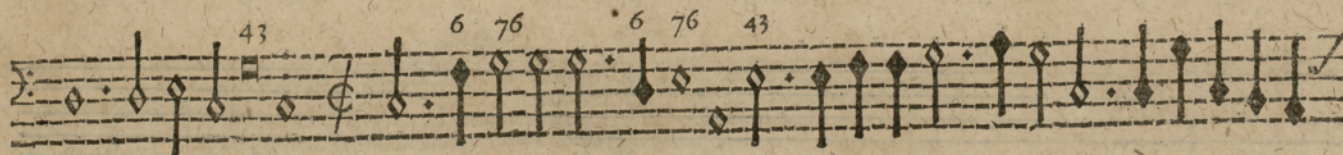
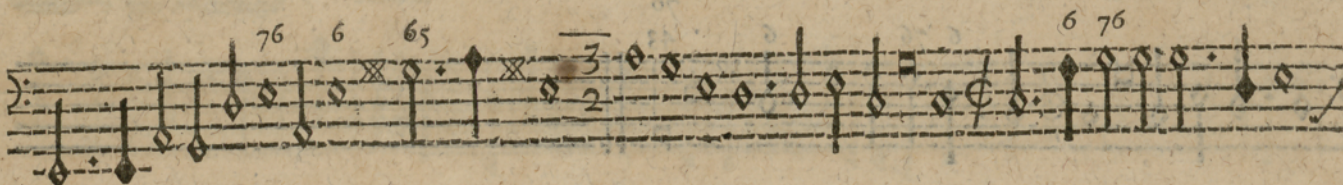


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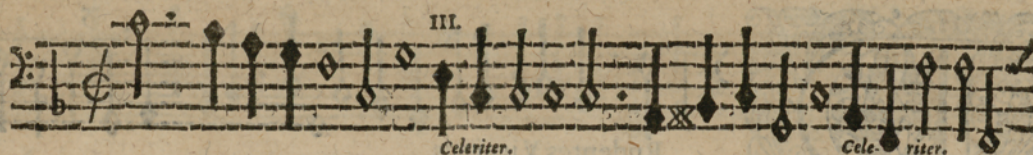




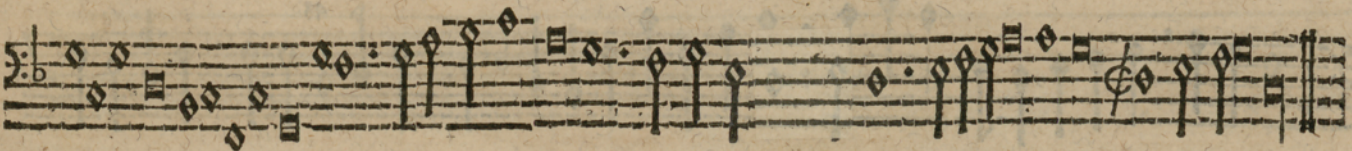
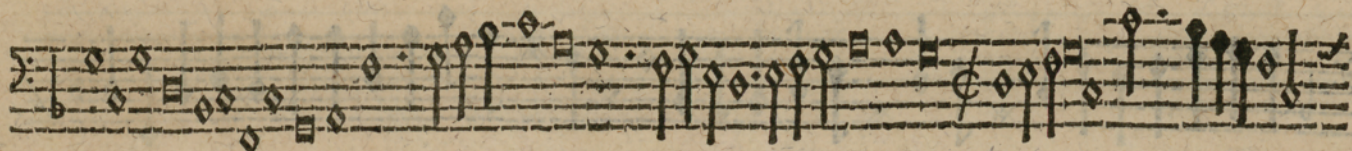
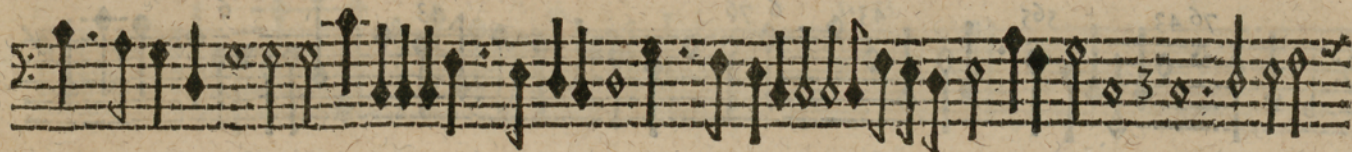
Vam pulchra es.



Handwritten musical score for Bassus Continuo, featuring three staves with notes, rests, and figured bass notation. The first staff contains a series of notes with rests marked by 'X' and figured bass notation (43, 43, 43, 43, 43, 43, 43). The second staff continues the melody with notes and rests, including figured bass notation (43, 6, 5, 6, 5, 6, 5, 3, 2). The third staff concludes the piece with notes and rests, including figured bass notation (6, 76, 6, 43). Below the third staff are three empty staves.



Sti sunt triumphatores.





Rudentes Virgines

43 5

76 65 76 6

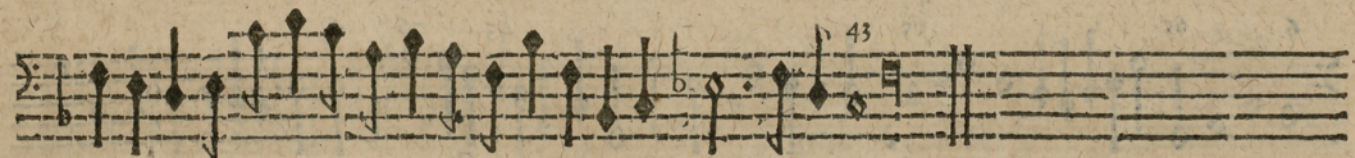
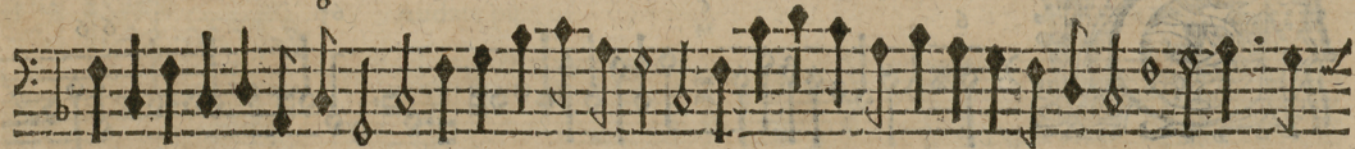
76 43 565 43 6 76 43 6

6

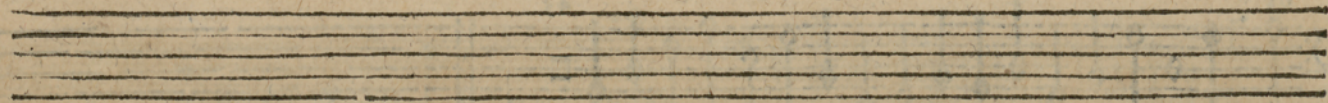
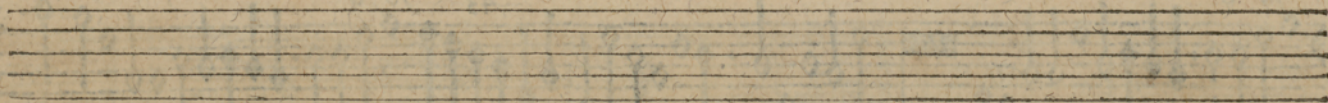
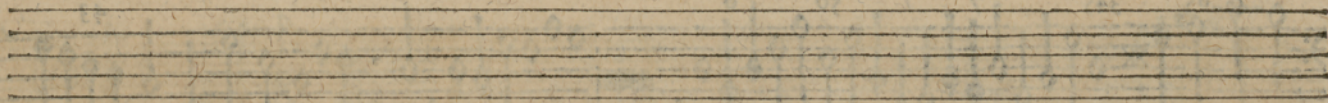
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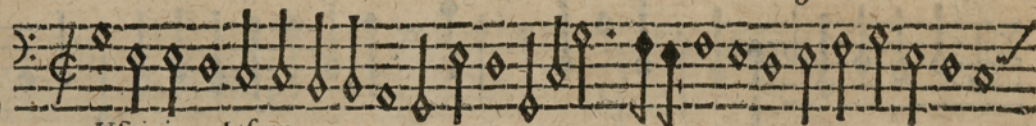


6

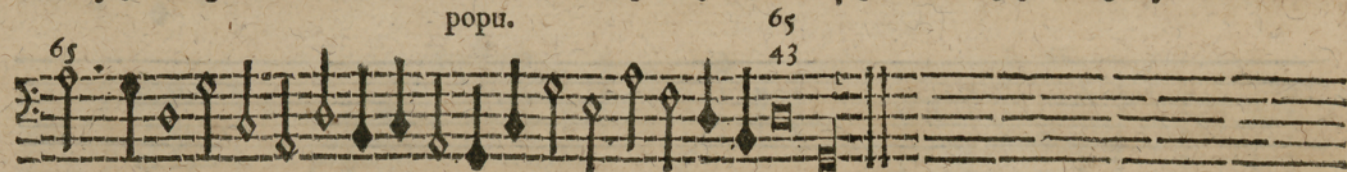
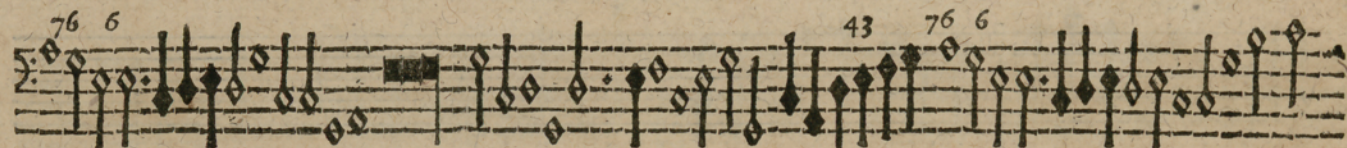
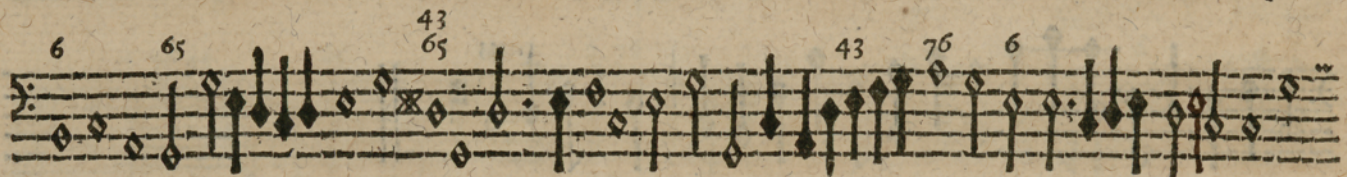
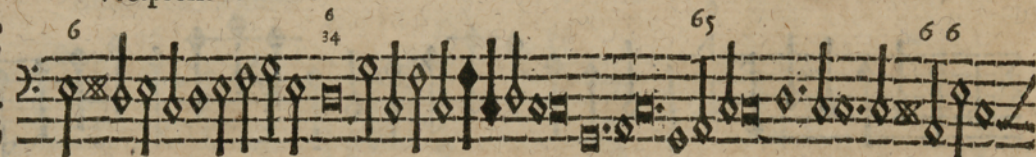


43





Vicipiens Iesum.





Audate pueri.

43

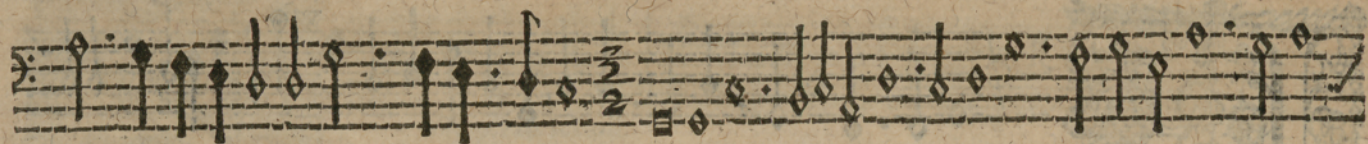
43

43

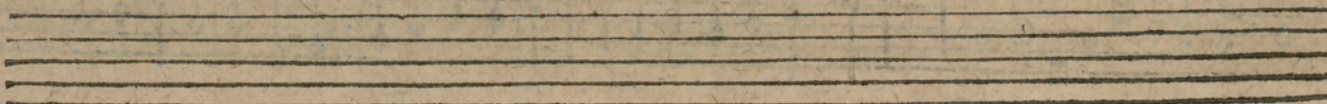
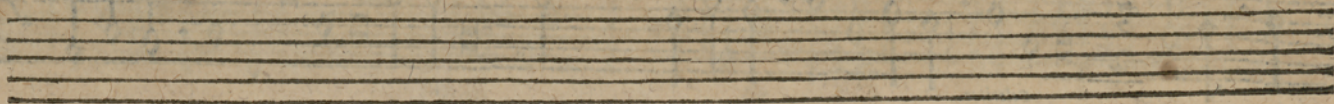
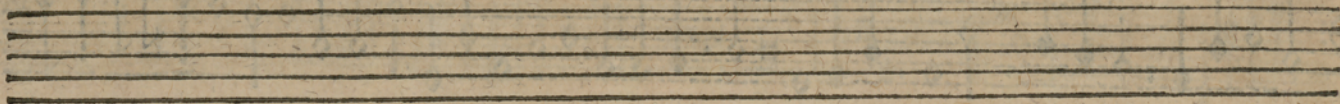
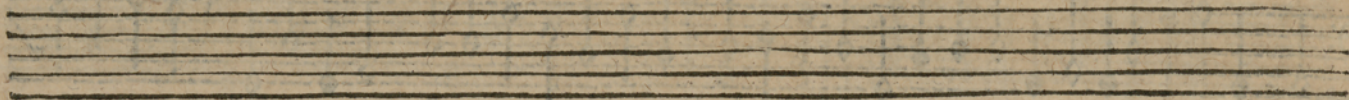
6

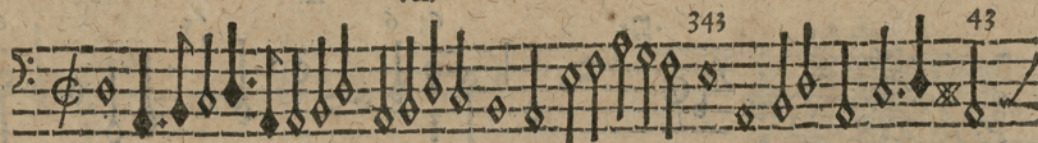
Celeriter.

B

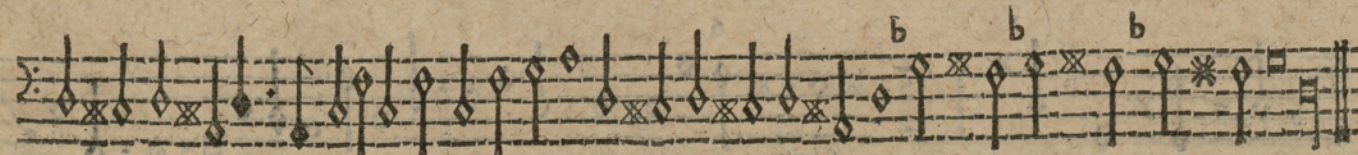
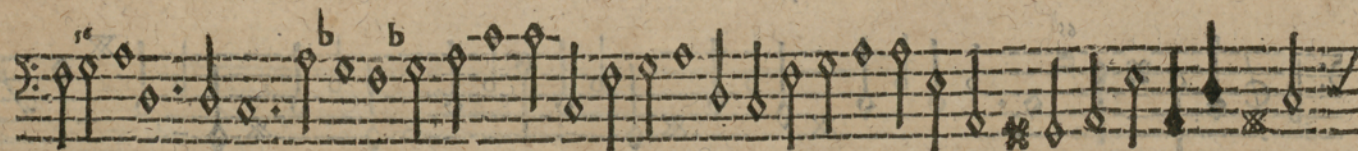
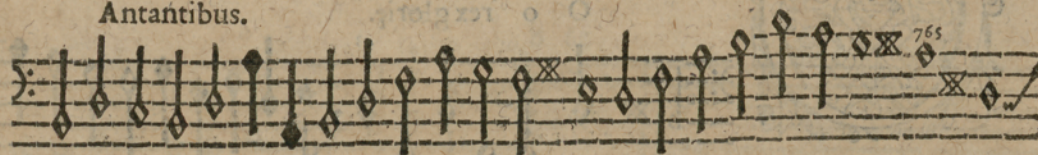


Celeriter?



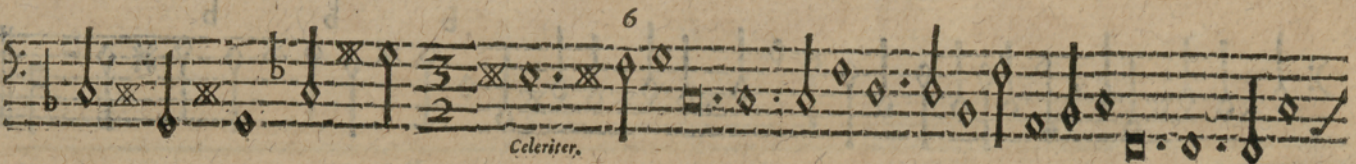
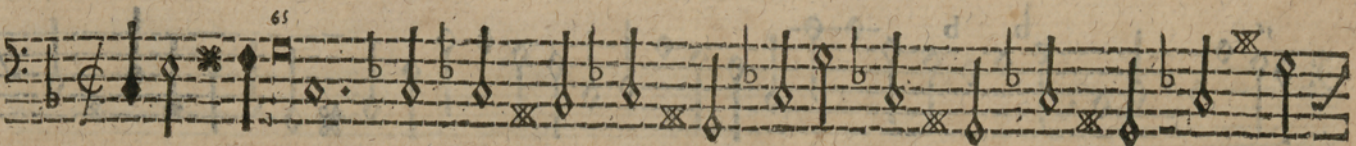
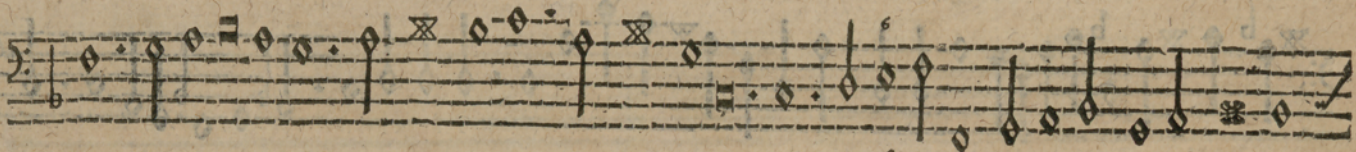


Antantibus.

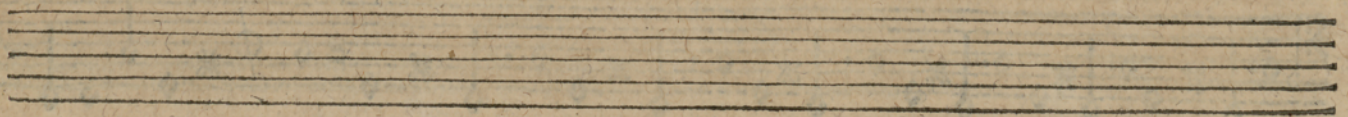
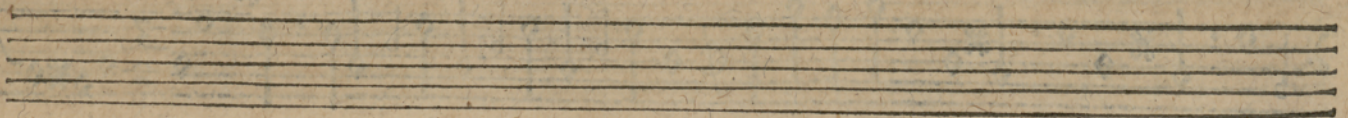
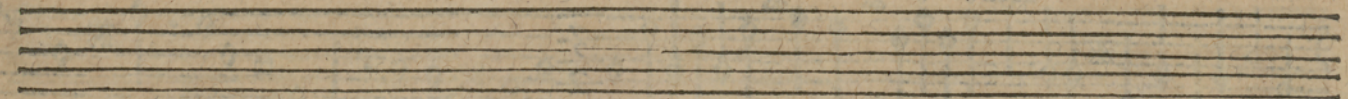
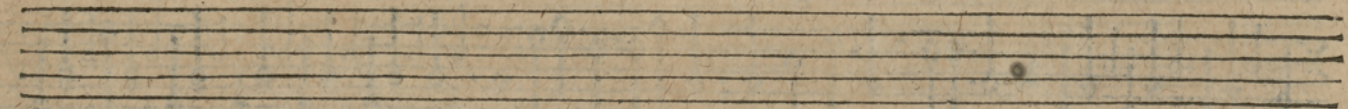
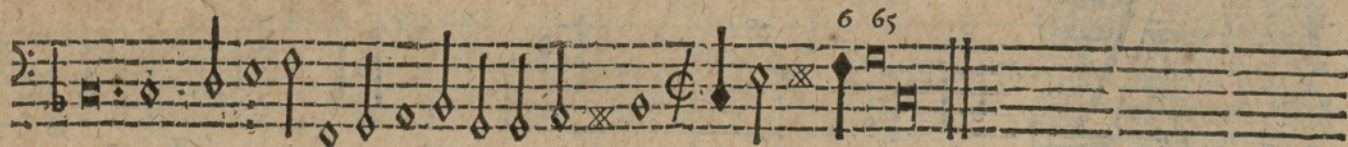
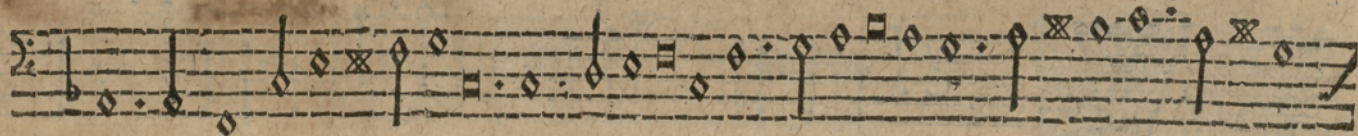




O o rex glorię.



B. Ste Gen. Paris.





Ve Regina.

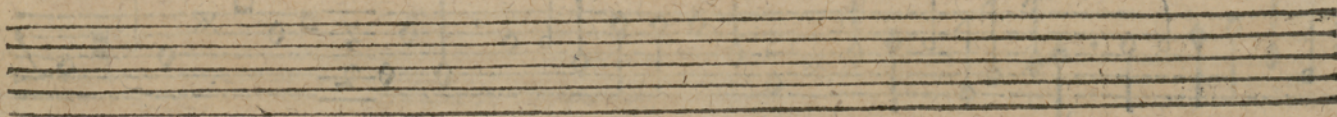
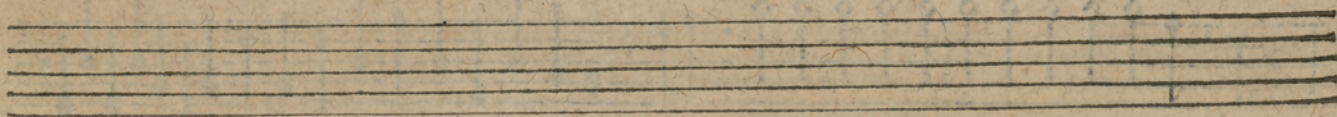
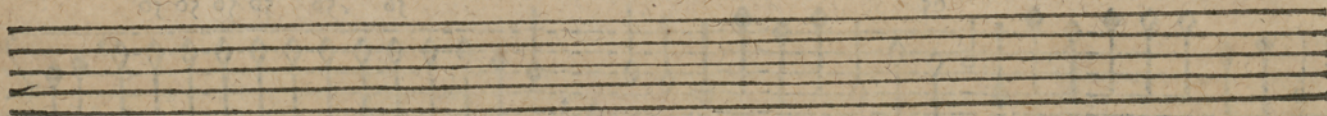
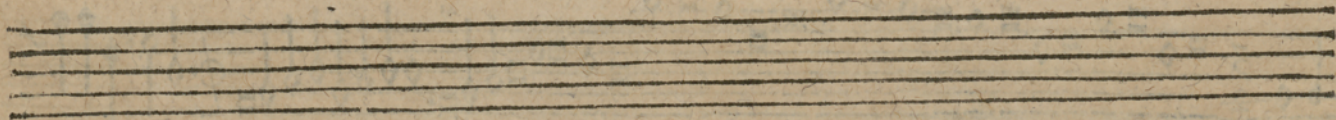
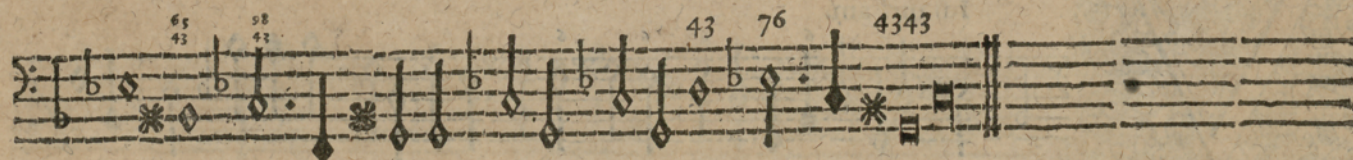
Handwritten musical score for Bassus Continuo, featuring six staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (flats, naturals). The score is marked with a large decorative initial 'A' and includes the text 'Ve Regina.' below the first staff. The music is written in a system of six staves, with some staves containing multiple systems of music. The notation is characteristic of 17th-century manuscript notation, with some staves showing a 3/2 time signature. The score is marked with various numbers (6, 65, 43, 765, 343) and symbols (X, asterisk) indicating specific measures or sections. The manuscript is on aged, slightly stained paper.

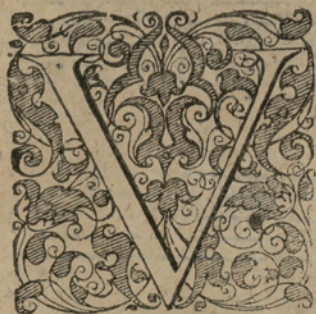
QVINIS.

3. T. 2. A.

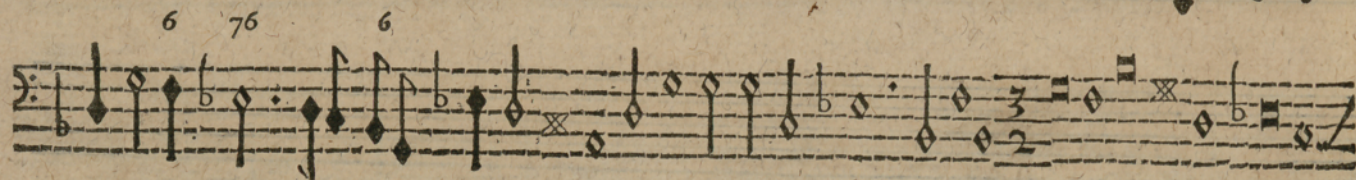
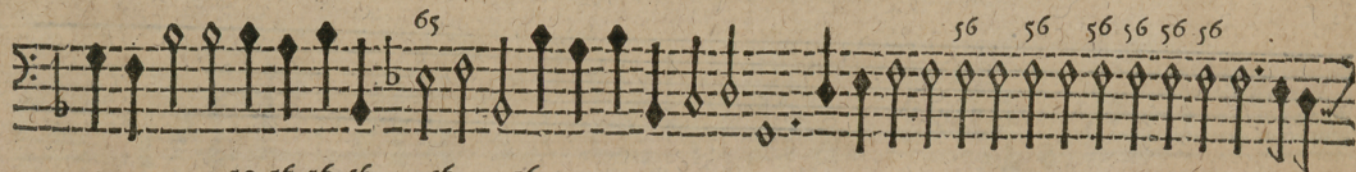
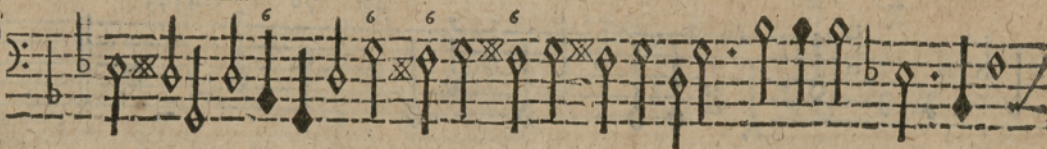
BASSVS CONT.

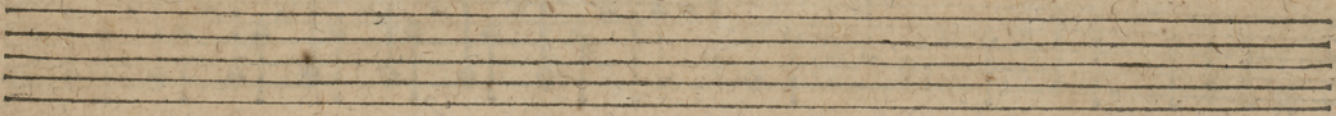
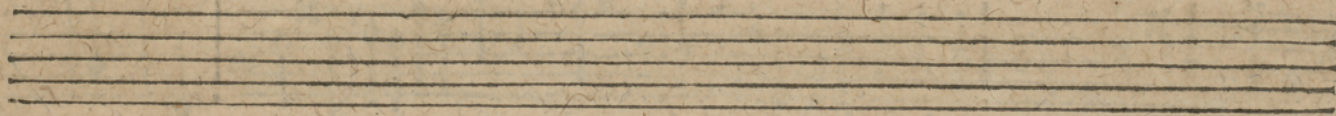
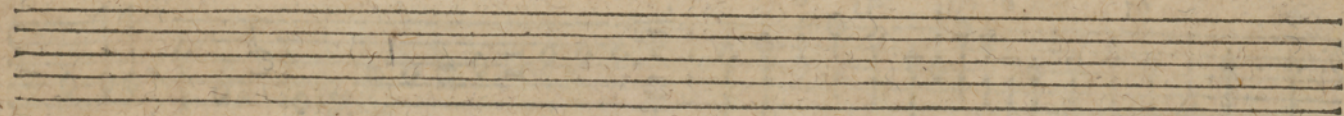
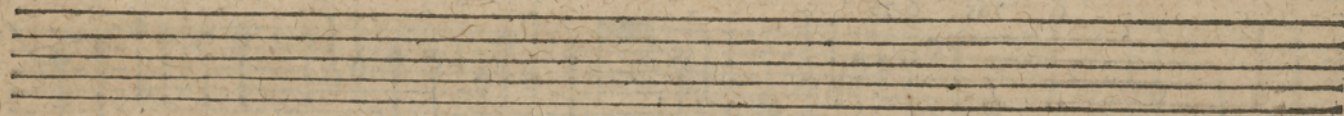
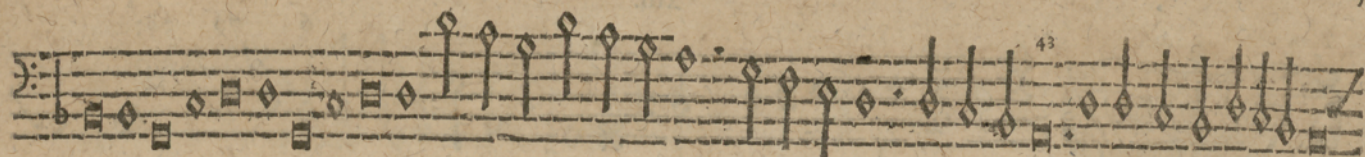
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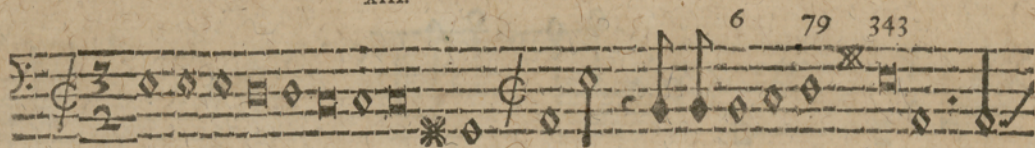




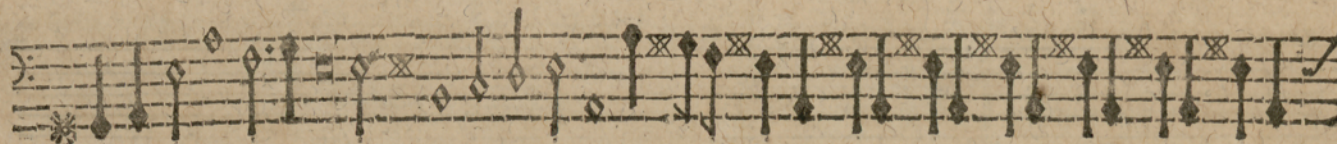
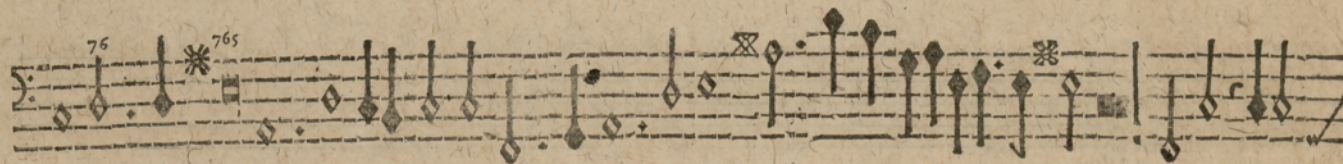
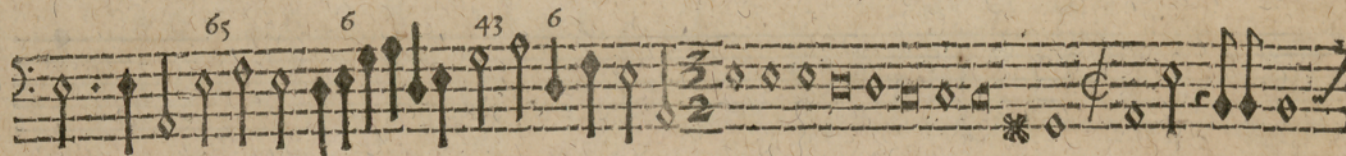
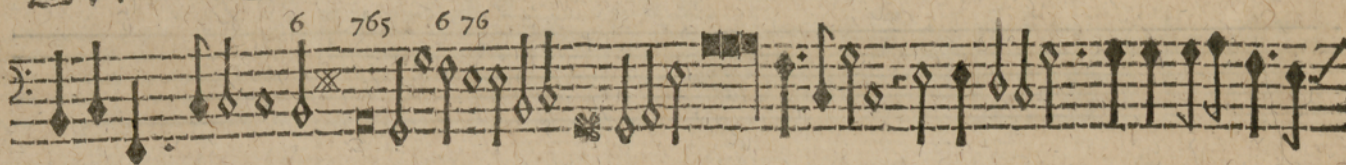
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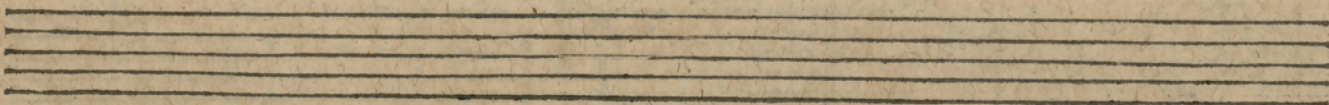
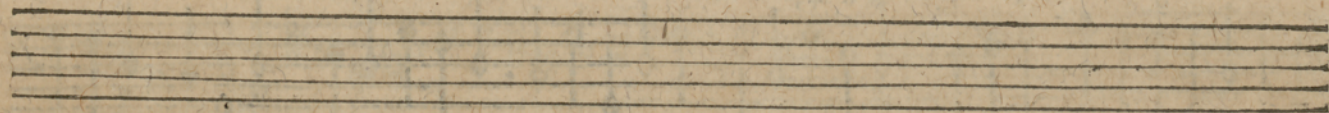
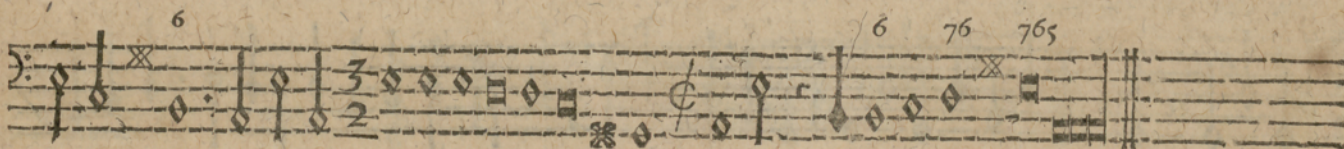
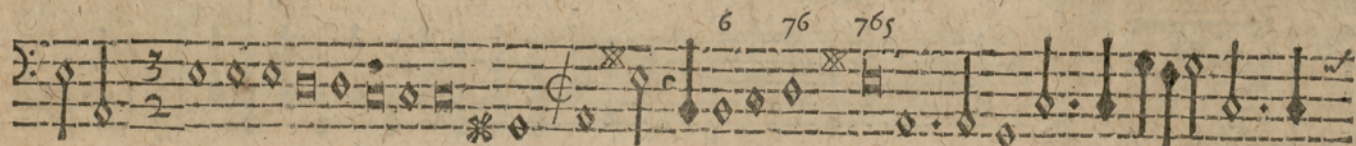






Ere languores.







Odie Maria.

Musical score for Bassus Continuo, featuring six staves of music. The notation includes various rhythmic values (e.g., 6, 5, 43, 76) and accidentals (e.g., #, x). The score is written in a historical style, likely from a 16th or 17th-century manuscript.

Staff 1: *Odie Maria.* (Musical notation with rhythmic values 6, 6, 6, 6, 6, 6)

Staff 2: (Musical notation with rhythmic values 5, 76, 43)

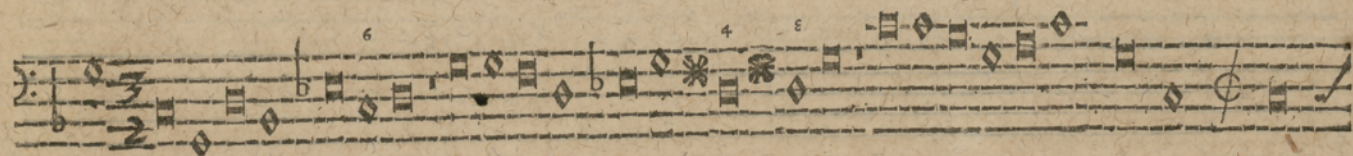
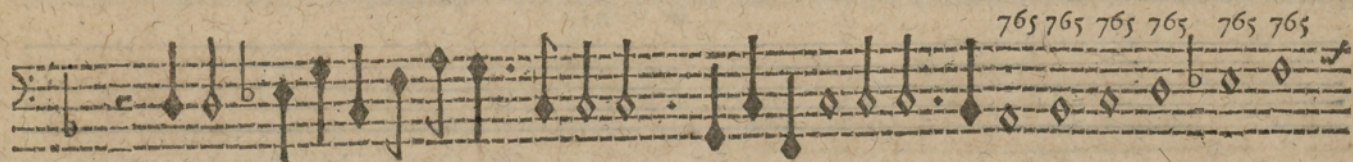
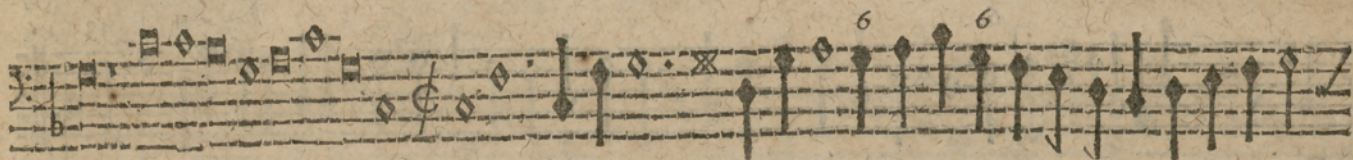
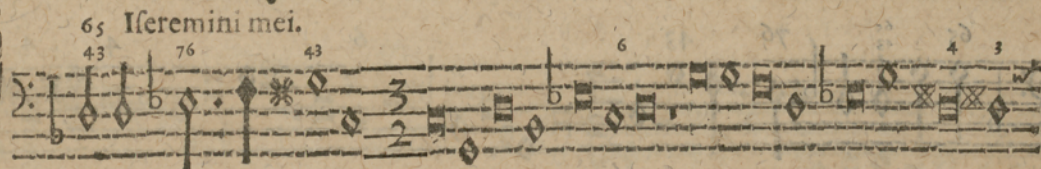
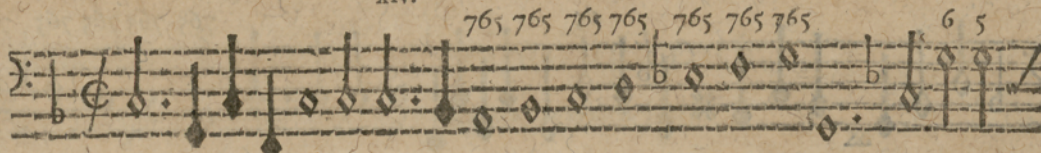
Staff 3: (Musical notation)

Staff 4: (Musical notation with rhythmic values 6, 5, 6, 43)

Staff 5: (Musical notation with rhythmic value 543)

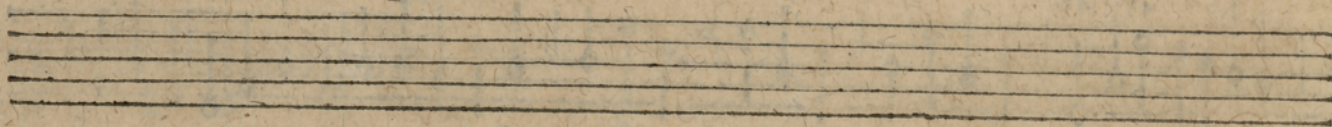
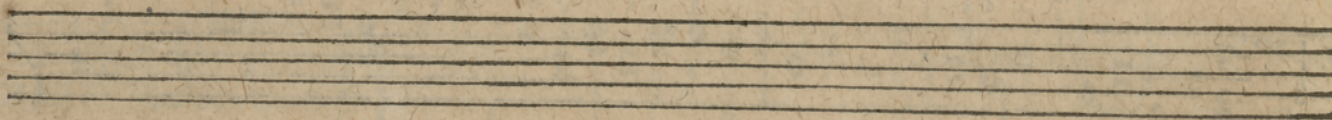
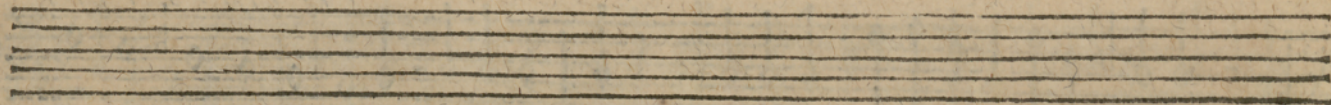
Staff 6: (Empty musical staff)

xiv.



C 3

22 SENIS. B.2.T.2.A.C. AD ELEVATIONEM IN MISSA PRO DEFUNCT. BASSVS CONTIN.



Sequuntur Hymni præcipui quatuor.

Exceptis ijs versibus quos Organum intercinit.

Vers. 1.
Vers. 2.
Vers. 3.



Vi condolens.
Cuius forti.
Laus honor.

Celeriter.

xv.

6 6 6 43 6



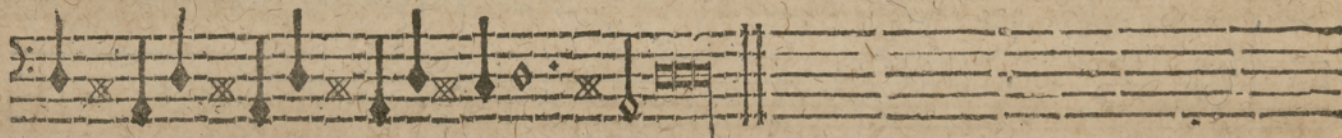
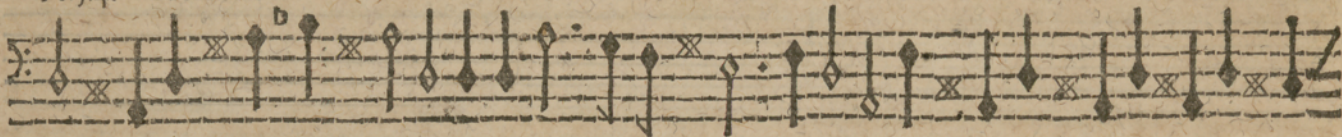
Vers.1. Vius corpns.

Vers.2. Iam Pascha.



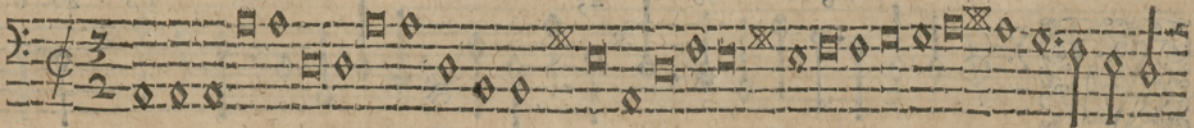
Vers.3. Onfurgit.

Vers.4. Gloria tibi.

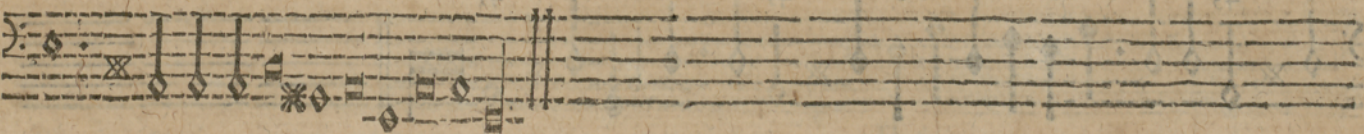
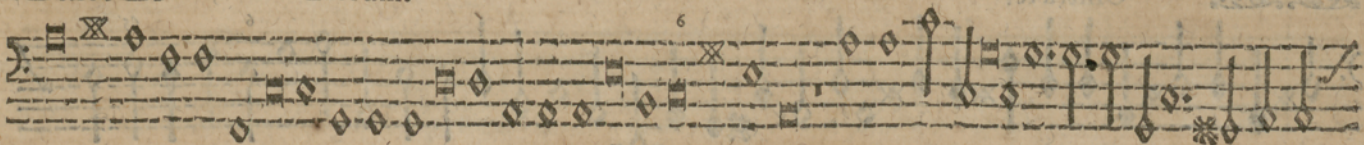




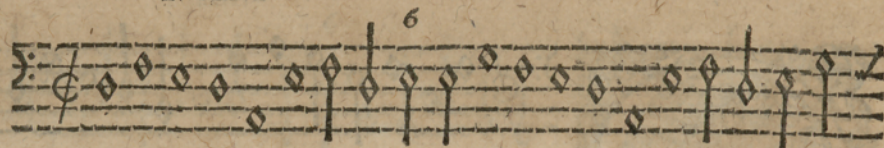
Vi mane.



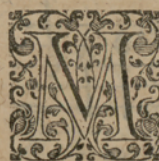
Elorum.



De Beata
Virgine.



Vmens illud aue.

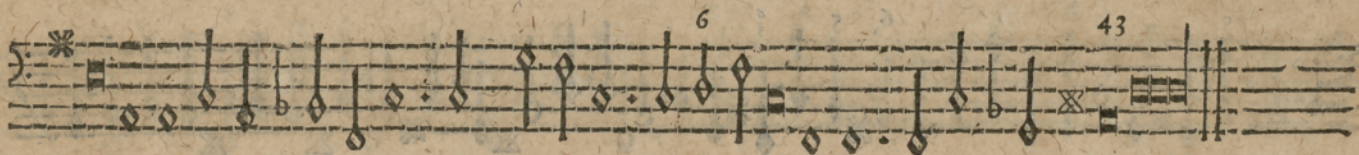
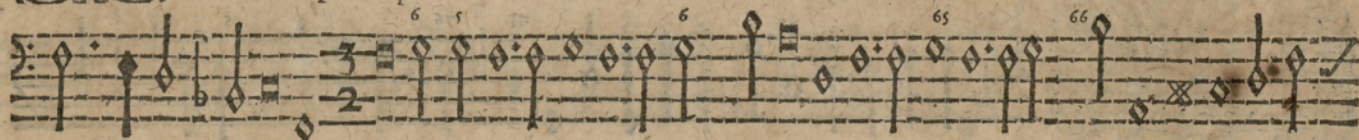


Onstra te.



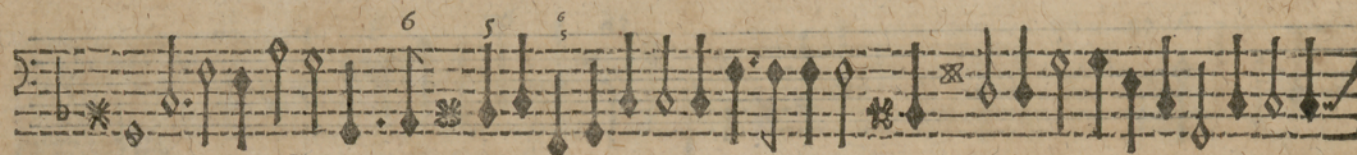
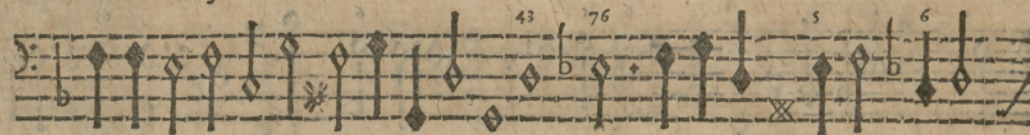


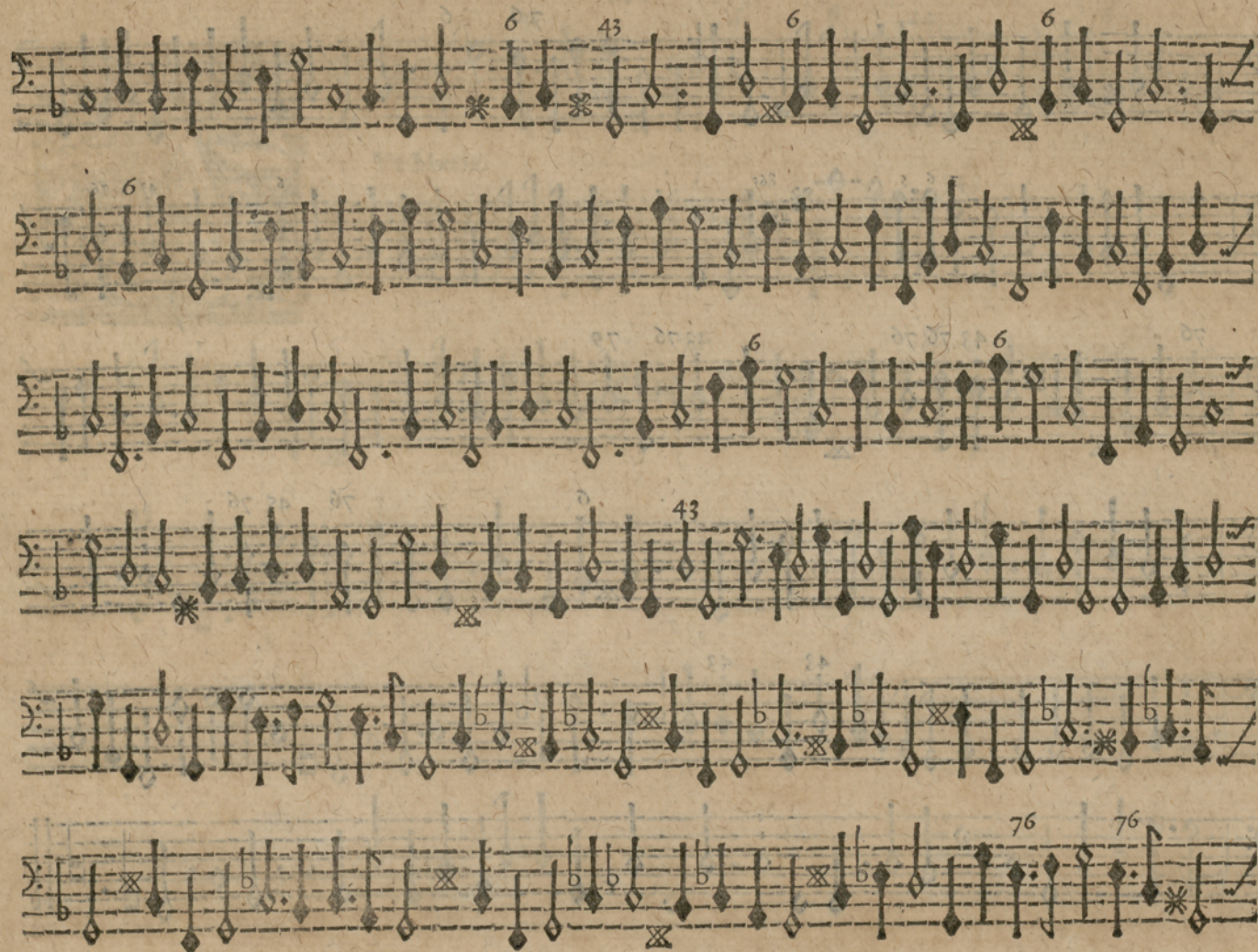
Itam presta puram.

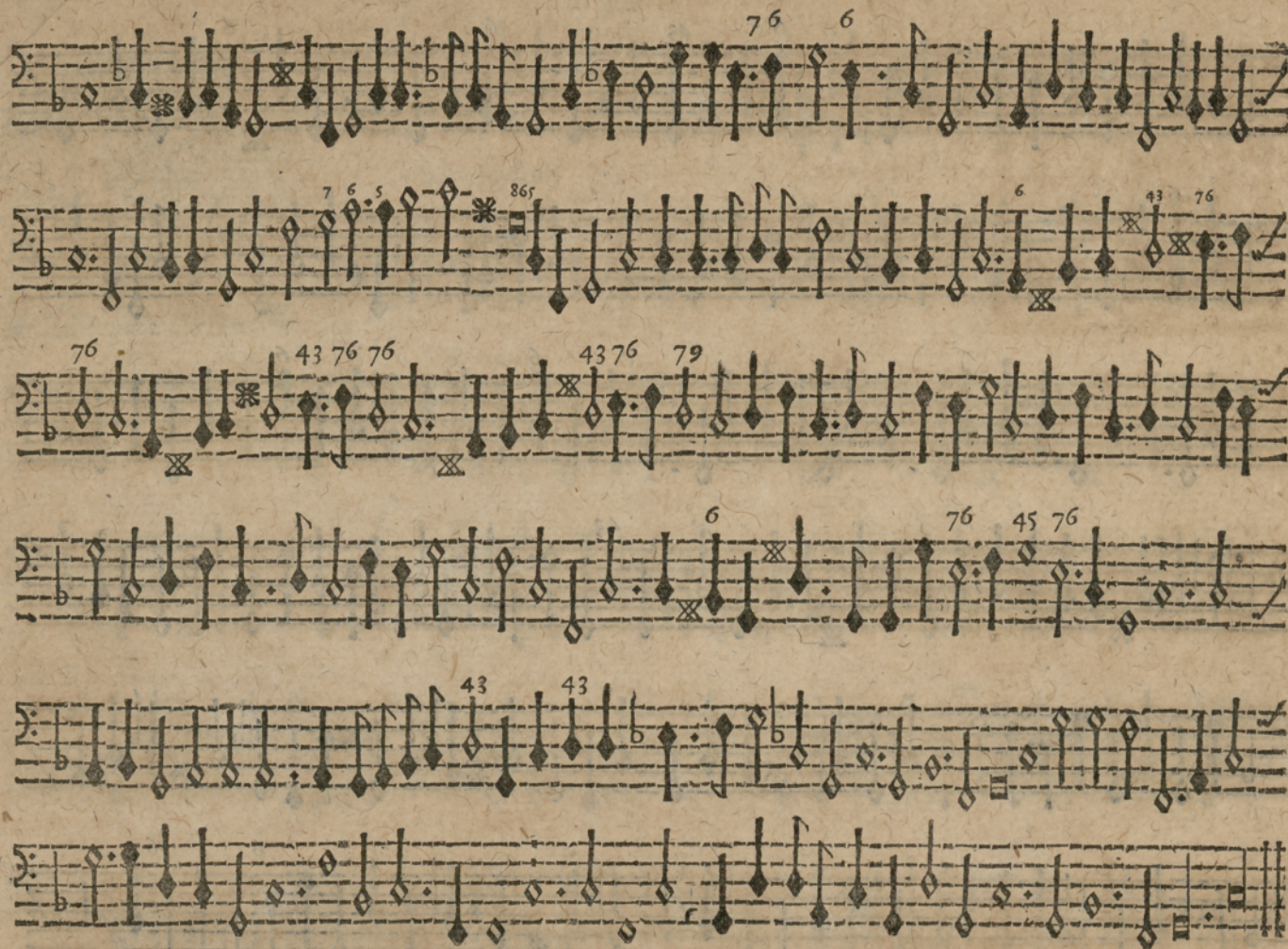




Irieleyson.



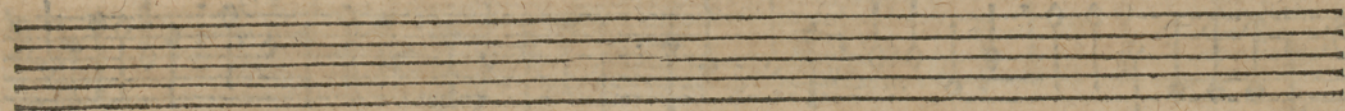
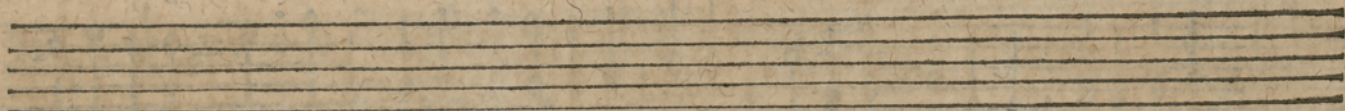
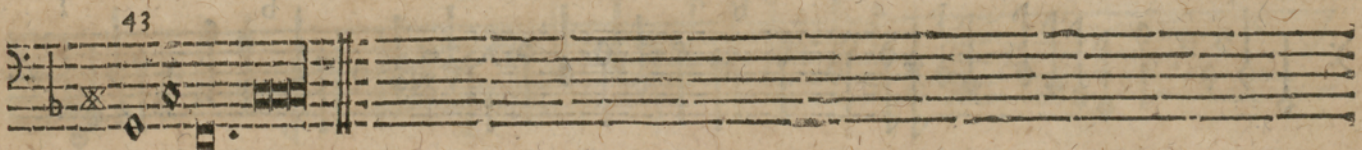


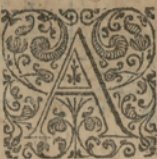


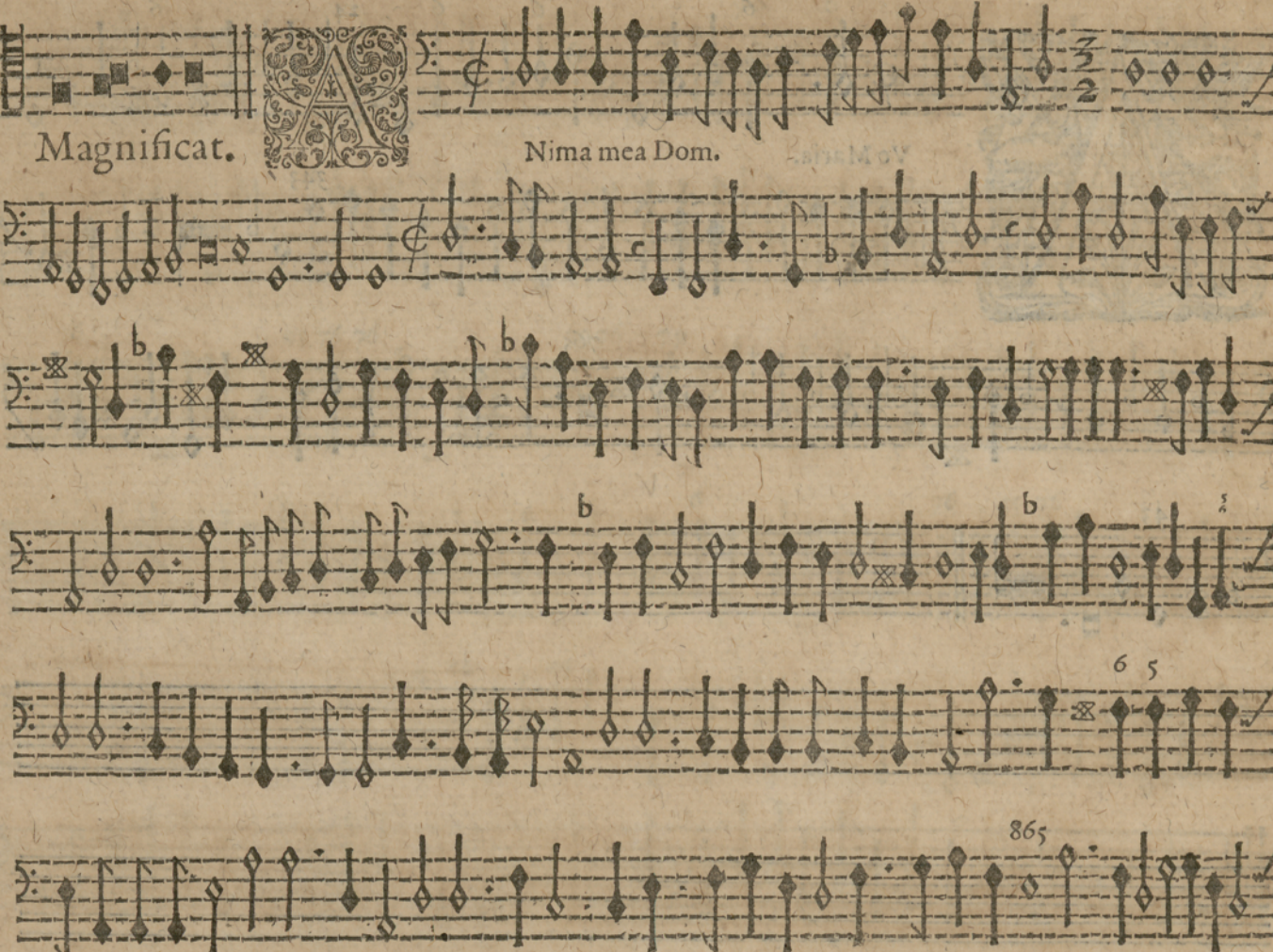
XXI.



Ve Maria.

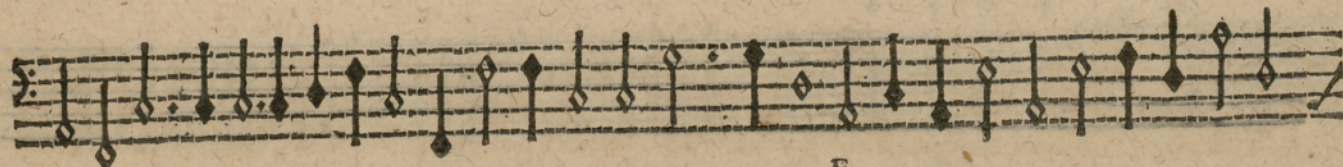
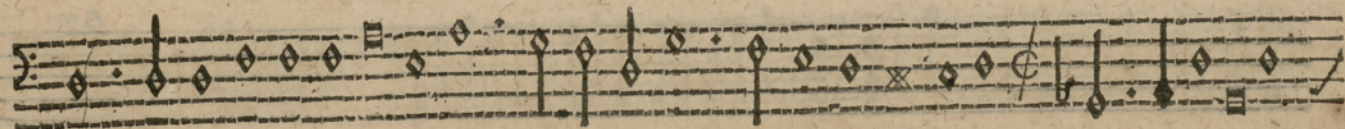
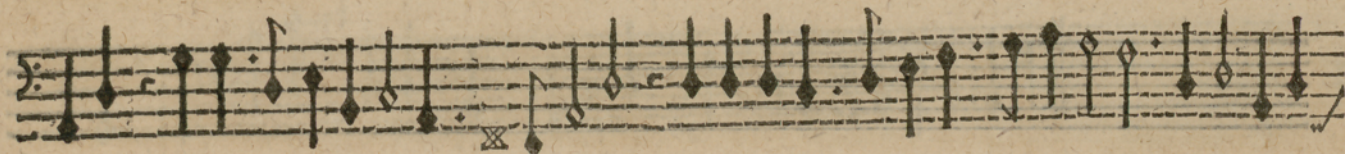
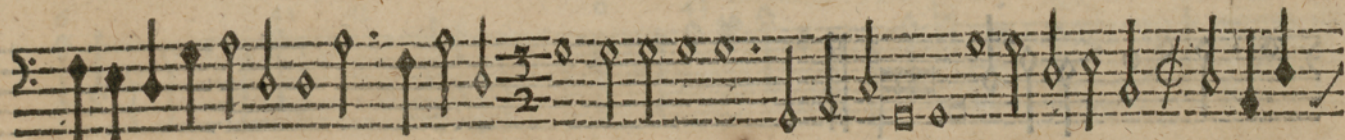


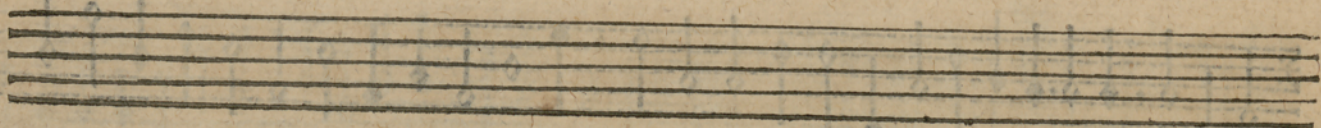
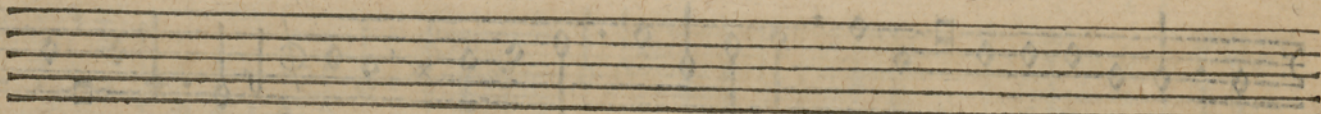
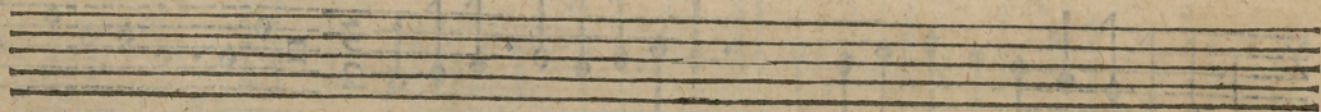
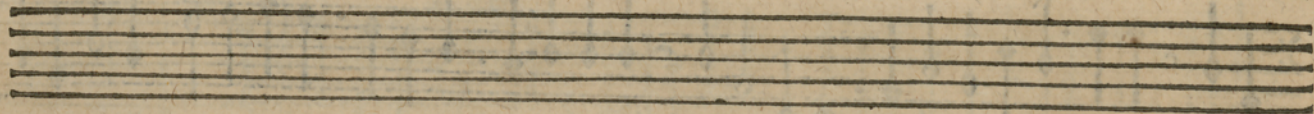
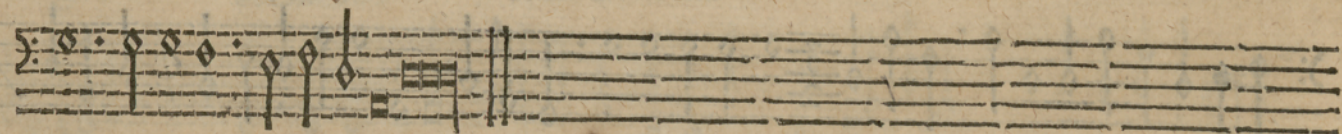
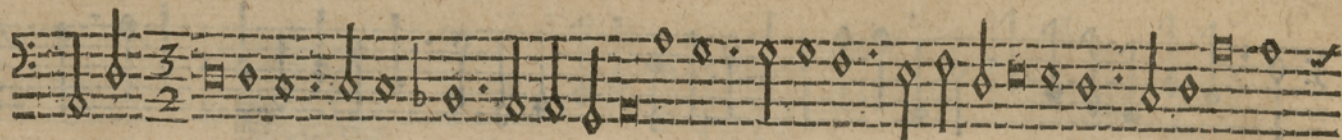
Magnificat.  Nima mea Dom.



6 5

865





Te Deum.

XXIII.

43

43

16

6



E Dominum confitem.

6

6

6

2

65

6

676

765 42

42 42

2

Handwritten musical score for Bassus Continuo, page 37. The score consists of six staves of music in a single system. The notation includes various note values, rests, and accidentals. Fingerings are indicated by numbers 43, 6, and 5 above notes. Some notes are marked with an 'X'.

Staff 1: Fingerings 6 and 765.

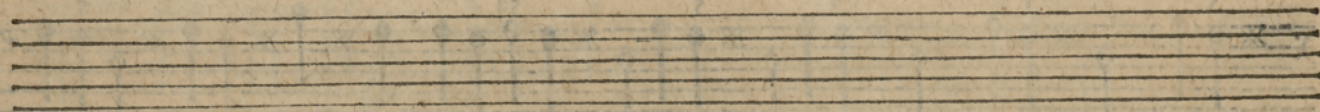
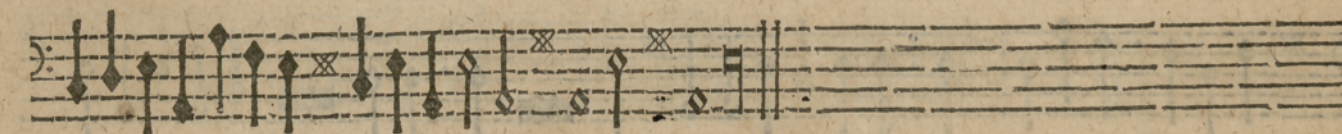
Staff 2: Fingerings 43, 43, 98, and 79.

Staff 3: Fingering 6.

Staff 4: Fingering 6.

Staff 5: Fingering 6.

Staff 6: Fingerings 5, 5, 5, 5, 52, and 5.



XXIV.



Ilia Hierusalem.

6 76 76

43 6 6 5

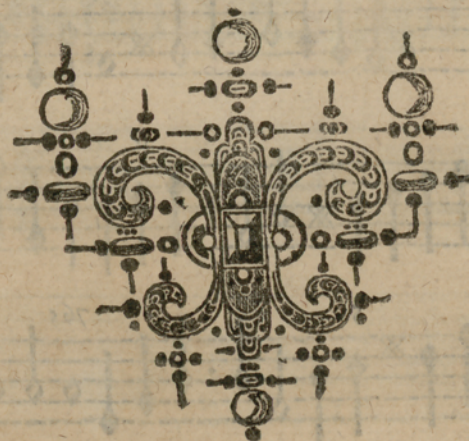
76

6 43 36 5 6 43 43 65

65 6 6 65

65 43 5 765 6 765 43

Handwritten musical notation on five staves, featuring various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats). The notation is in bass clef with a common time signature. The piece is titled 'Ilia Hierusalem.' and is marked as 'BASSVS C.' and 'XXIV.'.

*FINIS.*





RE



